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PRECOCITY OF MEN OF GENIUS.

IN A very curious article which James Sullivan has published in last month's *Nineteenth Century*, he adduces evidence which seems to establish not only that precocity is not necessarily a sign of disease, but that exceptional capacity especially fits it for the original kind which comes within the scope of the word 'genius,' is very apt to be precocious. He shows that out of two hundred and eighty-seven great musicians, artists, scholars, poets, novelists, men of science and philosophers, two hundred and thirty-one, or four-fifths, were precocious children, giving signs of their unusual capacity in their special line of thought long before they were twenty; indeed, in some cases before they had emerged from comparative infancy. Mozart was exhibited as a pianist before he was five, and Mendelssohn's first cantata was written at eleven; while Beethoven at nine had outgrown his father's musical teachings; Raphael was a scholar in the studio at twelve; Titian, the Madonna at the same age; Morland was an accepted portrait painter, highly paid by his customers, at ten; Landseer exhibited his pictures at thirteen, and Flaxman carved busts at fifteen; Goldoni at eight sketched out a comedy; Calderon wrote a play at fifteen; Goethe was a poet at fifteen; Beaumont composed tragedies at twelve, and Cowley's epic, written at ten, is said to be 'an astonishing feat of imaginative precocity.' Scott invented stories at twelve; Dickens was a charming raconteur, the delight of his companions, at nine, and Charlotte Brontë wrote stories, as well as poems and plays, at fourteen; Cervantes was a scholar at twelve; Porson could repeat the whole of Horace and Virgil before he was fifteen, and Macaulay at eight put together a compendium of universal history. Newton was a mechanic at school; La Place, while a mere lad, was a mathematical teacher, 'fascial at eighteen invented a calculating machine, and Leibnitz thought out difficult philosophic problems before he was fifteen. There are more selections from much longer lists; and, as in many cases the capacity must have appeared and have escaped either notice or record, we may take it with most of genius, precocity, sometimes of the most unusual, occasionally of an almost miraculous kind, has been a rule. Of course, the rule is not invariable, and, of course, also, it is most frequently observed in those departments of thought in which, as in music and in painting, a certain inherent aptitude of the senses is necessary to the great mental exertion. Young philosophers are scarcer than young musicians, and there have been many more painters for one boy distinguished in any science except mathematics, which seems, like arithmetic, to have some unknown relation to particular brains, calculating boys making it, seems almost as if proved, by unconscious methods. At all events, they often do not know their own processes, and their power sometimes dies away in manhood as a new power of thinking hardly would. The special powers in childhood of a majority of men of genius would, however, seem to be proved past question.

Why should a specially fine brain lose its fitness? Is it not possible—we are not offering at this an asking question—that precocity arises not from some difference in the brain, but from some difference in the vigor, and, therefore, the development of the life within the brain, that the disparity is in the motor, of which we know nothing, and not in the thing moved? Put in the qualifying word, and may we not say that it is not in the colloid, but in the fluid which makes it act? There is some connection some where between the phenomena of precocity and of

late development which has never been worked out yet. It seems wonderful that any child, however trained, should paint well at five or paint portraits at ten; but is it more wonderful that a man over thirty should discover in himself a faculty he never suspected? Yet that seems to have happened to De Fox and Cervantes, Sebastian Bach, and possibly Haydn. The power must have been always there, but the something that vitalized it was wanting. May there not be, that is, a thousand ways with the musical constitution, among whom the box is unlocked early in one, but might, under certain conditions have been unlocked early in all?—*Examiner*.

CARL MARIA VON WEBER'S SUICIDE.

THE celebrated composer, Weber, was, in his day and country recognized as being most talented among his fellow artists. His name was unusually popular and his works, which bore the stamp of genius, had earned for him the admiration of all the distinguished musicians of Europe.

As is usually the case, the more his reputation as a great and talented composer spread, the more he was subjected to the attacks of mediocrity. Weber was unusually sensitive to the attacks of the critics upon him, although he appeared to care what they said, and he felt an inner displeasure to see his superiority thus doubted. The distastes of these miserable scribbles, which often became unjust, were to him a continual torture and robbed him of his rest at night.

As he learned to conquer his irritability and to scorn the more obscure critics, whose incapacity to judge of musical compositions and the rendering thereof was well known. Only one remained whom he feared, and this was a certain Müller, who wrote the criticisms upon musical compositions and performances for a Leipzig journal, which were so often of a scathing and unjust character. The criticisms of this Müller were a power, not only among the connoisseurs of music, but also among musicians; and this deservedly so in many directions. Müller's criticisms, although they did not differ in substance from those of others, were, nevertheless, conspicuous amongst those of his colleagues on account of the eminent literary talent they displayed. Their excellencies, were however, often marred and their brilliancy lessened, through a severity which often became unjust. Müller seemed to take special pleasure in cutting and tearing to pieces the reputation of the most distinguished of his fellows, and Weber felt keenly the wounds of the poisoned arrows which had been shot at him, for the purpose of serving some obscure composer who found his reputation of the great master a barrier in his path.

Weber knew of no way in which he could protect himself against the attacks of Müller, who was indefatigable in belittling his reputation.

So answer him through the press would have provoked a war, the outcome of which could have been no good; furthermore it would have been an admission that he felt wounded. To adopt means, which could not have been resorted to others, that is, to feed this Cerberus with a roll of bank notes, was out of the question, for Müller was known as a man who was not to be trifled with.

What was then to be done by Weber to protect himself against Müller's onslaughts? He endeavored to find a solution of the problem, which, at last, he thought struck him. Yes—this would be it. He departed from Leipzig. During his absence detailed report of his death to the leading papers of Germany.

As he published the report, and all the papers throughout the country, took notice of the fact, and most of them published in addition a pompous biography of Weber. None of these papers dis-

tinguished itself through its enthusiasm as much as the one represented by Müller.

Müller had written over his signature the biography of Weber, and the untimely death of the master, and having no longer any cause for attacking him, he did full justice to the great artist by saying he was the prince of all the German composers.

Several days afterwards, Weber contradicted the report of his death, and went to Leipzig in order to fully satisfy all that might still cling to the belief of his death that he was indeed alive.

How much Müller was embarrassed by this retraction of Weber can well be imagined. He, however, found himself captivated by the praise he had bestowed, for to retract the positive expression given was of course out of the question. He somehow managed to skilfully extricate himself from the predicament he was in, but his scathing sarcasm stopped entirely, and at the first presentation of *Der Freischütz*, Müller was one of the warmest admirers of the masterpiece of Carl Maria von Weber.

THE ST. LOUIS AUTUMNAL FESTIVAL.

FOR seven weeks, beginning on September 8th, with the opening of the Exposition, St. Louis will be in a continuous blaze of glory. At the Exposition from the 1st to the 15th of September, inclusive, the Cavalry Depot Band and Signor Liberti will give concerts at the Exposition and Casino. From the 26th of September to the 23d of October, Gilmore's unrivalled band of 65 musicians will furnish the music. On the 20th of September begins the triennial convolve of the Knights Templar, on the 21st, a parade of the Knights, some 30,000 strong; on the 22nd, Charity Jubilee at Fair Grounds by 3,000 instrumental musicians under Gilmore; on the 24th, pyrotechnic display by the Flanbean Club; on the 26th and 29th, night parades of the Uniformed Secret Societies of St. Louis and of the State Wheelmen. On Monday, October 4th, the Great St. Louis Fair opens for one week. During the whole of Fair week and on the principal nights during the festivities the streets will be brilliantly lighted by hundreds of thousands of gas jets in colored globes, arranged in the most artistic shapes and designs.

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A FREE PROSPECTUS BUREAU is located within five minutes' walk of the Depot. Visitors arriving at the Depot will find street cars at the west platform of the Union Depot. Visitors arriving at the center, the terminus of all the street car lines.

The merchants, manufacturers, and citizens generally, and Keweenaw Musical Review in particular, extend to all a cordial invitation to visit St. Louis during the Grand Autumnal Festivities commencing September 8th, and ending October 23d, 1886. Ample preparations are made to accommodate visitors, and all will be welcome.

The beautiful illuminated Official Programme will be mailed to any address on application to the Joint Advertising Committee, Exposition Building, St. Louis.

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Again call the attention of our readers to the fact that, in order to avoid, as far as possible, the loss to intending subscribers and the annoyance to themselves from the practices of bogus agents, the publishers have prepared a receipt which cannot easily be counterfeited and which will be furnished to all the regular agents for KUNKEL'S MUSICAL REVIEW. A facsimile of the receipt is printed elsewhere. Pay no money for the REVIEW to a stranger on any plea whatever, unless he gives you one of these receipts. In the receipt, proper the signature "Kunkel Brothers" is not printed but written in ink. Compare it with the signature of the facsimile. All forgeries of this receipt will be vigorously prosecuted.

A REPRESENTATIVE NATIONAL ASSOCIATION.

ROF. WOLFRAM'S article, printed elsewhere, has been followed by several private communications from other sources, showing that our position in reference to the manner in which a national association of music teachers should be organized and managed has been approved by the thoughtful and progressive musicians of the country, East and West. While there is dissatisfaction (well founded, we think) with the methods hitherto followed in the existing national association, there is no animosity against the organization expressed in the communications in question. The members of the old association may, however, as well understand right now that strong and able men have determined on reform within the existing body, if possible; without, if the self-advertising, blatant and incompetent element should carry the day when the plan of making the body a representative one shall be broached at the next meeting of the M. T. N. A. What would be the relative standing of two associations, one made up of anybody and everybody that chose to pay two dollars for dues, the other of accredited representatives of the music teachers of the different States, is too plain for discussion. The former is, after all, but a picnic party; the latter would be a musical council, or senate.

The organization of State associations is the first step toward securing a representative national body, and the friends of the movement should organize such associations in all the States. We shall be happy to hear from musicians everywhere upon this subject, and to assist all as best we may in the prosecution of the good work proposed.

SOME there are who see no utility in musical journals, because the instructive material they contain is not systematically arranged; in other words, because musical magazines do not offer a graded course of musical instruction. They forget that much of the most valuable growth in knowledge, that which becomes most thoroughly incorporated into our being, and hence the most practical and valuable, is that which an observant mind "picks up" as occasion offers—the unconscious growth of knowledge, we might call it. They are right in thinking that systematic study should be the foundation of all education, but they forget that he who studies systematically is likely to become the slave of system, and work all his lifetime the treadmill of routine—a pedant, not a savant. They further forget that it is in the journals that the advance of knowledge is first recorded, that new facts, discoveries, compositions, etc., are given to the world, that, if they wait until the same things have been collated in some text-book before they learn them, they are sure to be years behind the times. They also forget that the musical world is one body in its life and aspirations, and that the musical journals are the arteries through which its life-blood courses; that isolation is fatal to the highest development of the musician, and that the musical journal is the best substitute for what can so seldom be found: a select company of able musical minds.

SCARIA'S DEATH.

THE following is a specimen of paragraphs which have been going the round of the press since the death of Scaria, last month:

"By the death of the renowned basso, Paul Scaria, Wagnerism claims another victim. Whether the music of the future had any influence on the illness of the late King Ludwig, of Bavaria, is a disputed point. But Scaria's insanity and subsequent decease were undoubtedly due to Wagner's music. When the unfortunate man was first seized, his mania took the form of howling scraps from the parts of Wotan and Hans Sachs at all hours of the night. Indeed, the mere act of studying such a part as that of the Wanderer of unhappy memory might fairly be considered as provocative of insanity."

We doubt whether it is possible to surpass the inanity of such drivel. Readers of the REVIEW need not be told that its editor is not a member of what a French author has wittily called "the Wagnerian church," but he must protest against such nonsense. King Ludwig was not only an admirer of Wagner, he was, if possible, still more enthusiastic as an admirer of Greek architecture, and spent fabulous sums in imitations of the Parthenon and other Hellenic monuments. Why not say he was crazed by Athenian architecture? It is a known fact that Scaria's father died of softening of the brain—but of course this counts for nothing when Scaria dies of the same disease, in view of the fact that "his many took the form of howling scraps from the parts of Wotan, etc." he was perfectly crazy, he should have howled scraps from "The Bohemian Girl," or perhaps "Pinafire." Strange, passing strange, is it not, that Wagner himself, and that arch Wagnerian, Liszt, should have lived to a good old age and then died sane? On the other hand, Schumann, whose music Wagner ridiculed, and Donizetti, who was surely not tainted with Wagner's theories or practices, died madmen. Of course, however, Wagner was, in some way or other, the cause of the death of both! Chronological and other arguments will not be received! Wagner is a murderer; let him be exhumed and hanged!

If those who dislike Wagner, his theories and his music, have no better argument to offer against

them than paragraphs like the above, they had better keep their mouths closed than to betray their identity by characteristic brayings.

"THE MIKADO" IN GERMANY.

THE fact that "The Mikado" has made a hit in Germany, the land supposed to be devoted to the highest class of music, makes the success of the production in Germany, as editors of American music journals. We hope they will vouchsafe some explanation of this peculiar phenomenon—"the inanities" of Gilbert and Sullivan delighting the "unfathomable German mind." Until an explanation of the fact is given that shall be consistent with the claims constantly made in this country for the high musical culture of the German nation at large, we shall be compelled to consider the popularity of "The Mikado" in Berlin and other German cities as another proof that the musical taste of the majority of Germans is not one whit in advance of that of other civilized nations. Germany is daily held up by a certain class of musicians in this country as an example for our discouragement. We are told the Germans are "a musical people," "natural musicians," etc., and given to understand that Americans are the reverse. On the contrary, there is quite as much crude or native musical talent in this country as in any other. All we need to be the equals of other nations in music is more musical and general culture among those who study music. As to the masses of the people, their musical taste is crude every where and likely to remain so.

A NORMAL METRONOME.

AMILLE SAINT SAENS has sent a communication to the French Academy of Sciences suggesting that they adopt a normal metronome. In the course of his communication he says:

"As this art (music) became still further developed, the want of a common standard of pitch was universally felt, and the Academy of Sciences solved the problem by introducing the normal pitch which all nations were gradually adopting. On the other hand, the development of the combinations of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas, and no other method was adopted until the appearance of the metronome. This instrument, invented at the end of the last century by Stöckel, and improved by Maelzel, was a pendulum motion, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning forks, weights and measures."

These instruments are universally employed. But of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with hundreds of these so-called regulated metronomes, which misled musicians instead of guiding them.

The Academy, which has rendered so great a service to music by the introduction of the normal tuning fork, would complete its work by endorsing it also with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning forks, weights and measures."

With all due respect to the authority of Mr. Saint-Saëns, it seems to us that the divergences of pitch and the differences in the precision of metronomes are two entirely parallel cases, for, if pitch be considered from the standpoint of vocal music, it is clear that the difference of a semi-tone is often the difference between the possible and the impossible; and if we look at it from the standpoint of instrumental music a uniform pitch is absolutely necessary. The same is true of instruments of orchestra that have a fixed pitch. It is otherwise in the case of tempo, for voice and instrument alike can

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CONSOLATION.

No 3 in D. flat major.

Franz Liszt.

Lento placido. ♩ = 80.

cantando.

The musical score is written for piano and cantando. The piano part is marked "sempre legatissimo." and the cantando part is marked "cantando." The score is in D-flat major and 3/4 time. The tempo is "Lento placido." with a quarter note equal to 80 beats per minute. The score consists of five systems of music. The piano part is written in the left hand and the cantando part is written in the right hand. The score includes various musical notations such as notes, rests, and fingerings. The piano part is marked "sempre legatissimo." and the cantando part is marked "cantando." The score is in D-flat major and 3/4 time. The tempo is "Lento placido." with a quarter note equal to 80 beats per minute. The score consists of five systems of music. The piano part is written in the left hand and the cantando part is written in the right hand. The score includes various musical notations such as notes, rests, and fingerings.

Notes marked thus  should be sustained with the sostenuto pedal on pianos possessing the same.

or thus

First system of a musical score in G major, 3/4 time. The right hand features a melodic line with eighth-note patterns and a final triplet flourish. The left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over a whole note chord.

or thus

Second system of the musical score. It continues the melodic and accompanimental patterns from the first system, ending with a fermata over a whole note chord.

mf *espressivo*

Third system of the musical score, marked *mf* *espressivo*. The right hand introduces a triplet of eighth notes. The system ends with a fermata over a whole note chord.

dolcissimo

Fourth system of the musical score, marked *dolcissimo*. The right hand features a triplet of eighth notes. The system concludes with a fermata over a whole note chord.

mf *espressivo*

Fifth system of the musical score, marked *mf* *espressivo*. The right hand has a triplet of eighth notes. The system ends with a fermata over a whole note chord.

dolcissimo.

Measures 1-4. Treble and bass staves. Fingerings and slurs are indicated. The word *dolcissimo.* is written above the first measure.

Measures 5-8. Treble and bass staves. Fingerings and slurs are indicated.

Measures 9-12. Treble and bass staves. Fingerings and slurs are indicated. The word *or thus* is written above measures 10 and 11.

Measures 13-16. Treble and bass staves. Fingerings and slurs are indicated. The word *or thus* is written above measures 14 and 15.

Measures 17-20. Treble and bass staves. Fingerings and slurs are indicated. The words *smor - - - san - - - do.* are written below the bass staff.

Measures 21-24. Treble and bass staves. Fingerings and slurs are indicated. The word *rit.* is written above measure 23.

SERENADE.

(**STÄNDCHEN.**)

Franz Schubert.

Franz Liszt.

Tempo rubato. ♩ - 76.

Tempo rubato. - 76.

pp *espressivo.*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

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[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of five measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The score is written on a grand staff with a treble and bass clef. The piano part is written in the bass clef, and the voice part is written in the treble clef. The piano part consists of chords and single notes. The voice part consists of a single line of music. The score is written in a standard musical notation style.

leggiero.
l.h.
Fall.
smorz.
Ped.
dol. cantando.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and a walking bass line. Pedal markings (Ped.) are placed below the bass staff at measures 1, 3, 5, and 7. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in measure 8.

The musical score is for the piece "L'héritage" by Maurice Strakosky. It is written for piano and includes a vocal line (l.h.) and a piano accompaniment. The piano part features a prominent bass line with many triplets and a complex harmonic structure. The vocal line is in the right hand and includes lyrics in French. The score is divided into four measures, each with a "Pod." (Pédale) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 4/4 time signature. It contains three measures of music, each with a '1.h.' (first horn) part above it. The bass staff has a key signature of one flat and a 4/4 time signature. It contains three measures of music, each with a '2.h.' (second horn) part above it. The second system also consists of a treble and bass staff. The treble staff has a key signature of one flat and a 4/4 time signature. It contains three measures of music, each with a '1.h.' part above it. The bass staff has a key signature of one flat and a 4/4 time signature. It contains three measures of music, each with a '2.h.' part above it. The score is written for a piano and two horns.

This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of pedaling (marked 'Ped.'). Dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte) are present. There are also markings for 'Lh.' (left hand) and 'Rh.' (right hand). The piece includes various musical directions like 'p dolce', 'echo', 'rall.', 'smorz.', 'sempre a due', and 'dol.'. The notation is dense and detailed, with many fingerings and articulations indicated.

animato il tempo.
con digitazione.

First system of musical notation for piano, featuring complex chords and arpeggios with fingerings and pedaling.

poco a poco riten.

Second system of musical notation, continuing the piece with a gradual tempo change.

molto dim. riten.

Third system of musical notation, showing a significant deceleration and dynamic reduction.

rapido.
dolciss.

Fourth system of musical notation, featuring a rapid section with a soft dynamic.

dol.

Fifth system of musical notation, continuing the soft and melodic passage.

rit.

Sixth system of musical notation, concluding the piece with a final deceleration.

FLOWER SONG.

BLUMENLIED.

Revised Edition.

G. Lange Op. 39.

Lento. 104.

mf *espress.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

espress. *poco più*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p Ped. Ped. Ped. Ped. Ped. Ped. *poco rit.* *poco rapido e sferrato.*

a tempo. *mf* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

con animo cantando. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. molto. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

a piacere. Rit. cres. *mf*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

espress.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim. poco a poco.

Ped. Ped. Ped.

ELEGY.

In Memoriam Franz Liszt.

E. R. Kroeger.

Andante con moto ♩ - 116.
espressivo.



dolce.

crev.

And.

a tempo.

rit e crev.

dim.

mf

And.

culando.

f

And.

a tempo.

mp

il canto ben pronunziato.

And.

And.

riten.

Handwritten musical notation on a two-staff system. The treble staff contains dense chords and arpeggiated figures. The bass staff features a more melodic line with some chords. The tempo marking 'riten.' is at the top right.

a tempo.

Handwritten musical notation on a two-staff system. The texture continues with complex chords. The tempo marking 'a tempo.' is at the top left.

Handwritten musical notation on a two-staff system. A fermata is placed over a measure in the treble staff. The notation is dense with chords.

ritenuto. *a tempo.* *sempre f.*

Handwritten musical notation on a two-staff system. The tempo markings 'ritenuto.' and 'a tempo.' are present. The dynamic 'sempre f.' is written on the right. The notation is dense with chords.

trionfante. *o pesante.* *ff*

Handwritten musical notation on a two-staff system. The tempo markings 'trionfante.' and 'o pesante.' are present. The dynamic 'ff' is written on the left. The notation is dense with chords.

p dolente.

mp

cres.

or thus for small hands.

mp

p

mf

mp

p

mf

calando.

a tempo. I.

mf

presses.

riten.

a tempo.

mf

cres.

dim.

Con molto espressione.

inconsolabile.

1h. *1h.*

pp *pp*

BERGEUSE.

Edward Grieg Op. 38 N^o 1.

Allegretto tranquillo 92

p

rit.

a tempo.

ffp una corda.

morendo.

Con moto.

p

rit.

ffp

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a tempo.

First system of musical notation, piano part. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and features a series of eighth-note chords in the right hand and single notes in the left hand. The tempo is marked *a tempo.* and the dynamics include *p* and *rit.*

una corda
piu p
a tempo.
pp
pp
tre corde

Second system of musical notation, piano part. It continues the piece with a *una corda* instruction. The right hand has a melodic line with some grace notes, while the left hand plays chords. Dynamics include *pp* and *pp*. The tempo is marked *a tempo.*

Third system of musical notation, piano part. This system is characterized by dense, rapid sixteenth-note chords in both hands, creating a textured effect. The tempo remains *a tempo.*

dim e ritard. molto.

Fourth system of musical notation, piano part. The music transitions to a more melodic style with a *dim e ritard. molto.* instruction. The right hand has a descending melodic line, and the left hand provides harmonic support with chords. The tempo is slowing down.

a tempo.

Fifth system of musical notation, piano part. The tempo returns to *a tempo.* The right hand features a series of eighth-note chords, and the left hand plays a steady bass line. Dynamics include *p* and *pp*.

rit.
pp

Sixth system of musical notation, piano part. The piece concludes with a *rit.* instruction. The right hand has a final melodic phrase, and the left hand plays chords. The dynamics include *pp*.

CHANT DU BERGER.

IDYLLE.

J. Schulhoff Op. 23. N^o 1.

Allegretto. e - 88. *cantando.*

un poco marcato l'accompagnamento.

ten. *cres.* *ten.* *cres.* *ten.* *cres.*

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Handwritten musical score, first system. The piece is in G major (one sharp) and 3/4 time. The tempo is marked *ten.* (tender). The first system consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system ends with a measure marked with a fermata and a final chord.

Handwritten musical score, second system. The tempo remains *ten.* The second system continues the melody and accompaniment from the first system. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand maintains a steady accompaniment.

Handwritten musical score, third system. The tempo is still *ten.* The third system shows further development of the musical themes. The right hand has a prominent melodic line with many accidentals. The left hand continues to support the melody with chords and moving lines.

Handwritten musical score, fourth system. The tempo is *ten.* The fourth system continues the piece. The right hand has a melodic line with many accidentals. The left hand continues to support the melody with chords and moving lines.

Handwritten musical score, fifth system. The tempo is *ten.* The fifth system continues the piece. The right hand has a melodic line with many accidentals. The left hand continues to support the melody with chords and moving lines.

Handwritten musical score, sixth system. The tempo is *ten.* The sixth system concludes the piece. The right hand has a melodic line with many accidentals. The left hand continues to support the melody with chords and moving lines. The system ends with a measure marked with a fermata and a final chord. The tempo is marked *dim.* (diminuendo) and *smorz.* (smorzando).

ANNIE'S FAVORITE MAZURKA.

(Otto Anschütz.)

Carl Sidus Op.108.

Moderato ♩ - 144.



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To my little daughter, Lillian.

Sleep thou, my Child.

As sung by the eminent Barytone, George Sweet.

Words and Music by

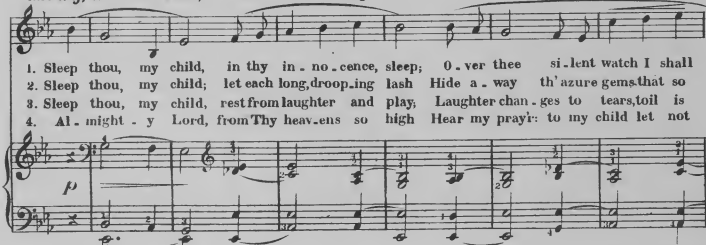
SCHLAF, LIEBES KIND.

I. D. Foulon.

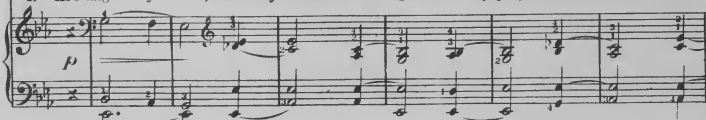
Moderato ♩ = 92.



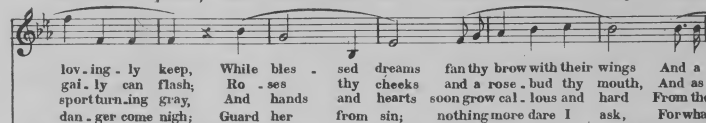
4. Al. mücht'ger Gott in dem Himmel er. hör' Mein Ge. bet, dass Ver. suchung mein
3. Schlaf lie. bes Kind, und ruh' aus von dem Spiel, Denn die Freud' bringt oft Leid als ihr
2. Schlaf, lie. bes Kind, schliess den Perlen schmuck zu, Auch die blau. en Guckäug. lein be.
1. Schlaf, lie. bes Kind, du noch un. schul. dig bist, Ü. ber dich wacht ein Au. ge, das



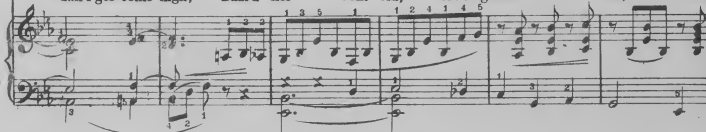
1. Sleep thou, my child, in thy in. no. cence, sleep; O. ver thee si. lent watch I shall
2. Sleep thou, my child; let each long, droop. ing lash Hide a. way th' azure gems, that so
3. Sleep thou, my child, rest from laughter and play; Laughter chan. ges to tears, toil is
4. Al. might. y Lord, from Thy heav. ens so high Hear my pray: to my child let not



Kind nicht be. thör! Für Sün. de sie behül, mehr bitt' ich nicht, Denn die
end. l. ches Ziel, Und Hand und Herz nur zu bald wer. den hart, Weil er.
dür. fen der Ruh, Dein süs. . ser Mund und die Wangen dein sind Wie der
Lie. be nur spricht, Süs. Träu. men dir nur was Lieb. l. ches bringt, Und ein



lov. ing. ly keep, While bles. sed dreams fan thy brow with their wings And a
gai. ly can flash; Ro. ses thy cheeks and a rose. bud thy mouth, And as
sport. turn. ing gray, And hands and hearts soon grow cal. lous and hard From the
dan. ger come nigh; Guard her from sin; nothing more dare I ask, For what



Ein - . sieht, was gut für sie, mir ja ge - bricht. Ich bin e - lend und
 folg - . lo - se Ar - . beit zum Se - gen nicht ward. 'Sist kein Pfad in der
 Ro - . sen Per - fect von dem sü - ßen den Wind. Was ist Schmuck denn Ver -
 Chor tlicher En - . gel dein Wie - gen - lied singt; Nur zu bald zu dem

choir of bright an - . gels thy lul - la - by sings. Ah, too soon must thou
 fra - . grant thy breath as the breeze of the south. What are gems but tempt.
 la - . bor that brings but a scant - y re - ward. There's no path through the
 seems to me good, some dread e - vil may mask. I am fool - ish and

schwach, kann das Gu - te nicht sehn, Nur was du für das Be - . ste hältst
 Welt, der nicht Fal - len uns stellt, Und der wan - delt da - rauf un - ver -
 su - chung zu Dieb stahl und Raub! Was die Ro - sen - im Win - . de denn
 Kampf uns Sein wach du must sein Und er - fuh - ren, dass Freu - . den oft

wake to the sor - rows of life, Learn its pleas - ures are pains and its
 a - . tions for rob - bers and thieves. What's a rose in the blast, but a
 world but has pit - falls and snares, And who walk - eth there in of - ten
 weak, I know not what is best, I can on - ly look up - trust - ing

ich wollt er - flehn. Be - . scheer' dem Kín - . de, nach
 se - hens wohl fällt, Schlaf, lie - . bes Kind, denn so
 wel - ken - des Laub! Schlaf, lie - . bes Kind, denn so
 wech - seln mit Pein; Schlaf jext, kein Leid ja be -

rit. peace on - ly strife! Sleep thou, my child; on thy
 few with - ring leaves! Sleep thou, my child; while thou
 falls un - a - wares. Sleep thou, my child; while thou
 Thee for the rest. Oh bless my child, God of
a tempo

Barmher-zig-keit, Wenns dein Wil-le, viel Freu-den und we-nig von
 lan-ge du's thust, Wird nichts trü-ben dein Herz-chen, und fried-lich du
 lang du schlüfst hier, Nicht er-mangeln was werth-voll und lieb-lich wird
 trübt dich noch nicht, Und nur Frie-den ver-kün-det dein süs-ses Ge-

beau-ti-ful brow, While thou slum-ber-est, Care ne'er a fur-row shall
 slum-ber-est here, Shall not van-ish the gems nor the ro-ses grow
 slum-ber-est sweet, Naught shall har-den thy heart nor en-tan-gle thy
 wis-dom and love, Let thy mer-cies, like dew, fall on her from a-

Leid!

ruhest.

dir.

sicht.

Schlaf, lie-ben Kind, Schlaf, lie-ben

plow. Sleep thou, my child, Sleep thou, my
 sere. feet.
 bove.

Kind,

schlaf,

schlaf,

schlaf:.....

child,=

Sleep,

Sleep,

Sleep:.....

p *pp* *rit* *ard.* *fff*

Ped.

KEY COLOR.

AFTER reading a paper, prepared in support of my theory, writes Mr. Edmond Whomes in *Musical Opinion*, I referred to Ernst Pauer's *Elements of the Elements of Music*, and Edwards's *Organ*. Pauer deals very exhaustively with the subject, giving each key a peculiarity; he even goes so far as to say that one is masculine (E⁷), and that a minor is womanly. Edwards deals with the keys in general use. These writers contradict each other repeatedly. My first object was to show to Mr. Burgess and his friends that it is quite useless to lay down a rule as to one key being bold, another harsh, another sympathetic, etc., because you can go into any music shop and purchase a piece of bright or of dull effect, in any of the keys. For instance, key C is supposed to be bold—*Influence, Hercules are telling, and Gloria* (Twelfth Mass.). I played parts of the *Marcellus work*, G, *rat in the Lord*, Schumann's *Ecce ego's song*, and Beethoven's *Marche des Flambeaux*. Of B⁷, Edwards says, "it is remarkable for nothing save its dullness." To show that B⁷ could be the reverse of dull, I played selections from Haydn's *First Mass*, Mendelssohn's *Hymn of Fraiss*, *Sing the Lord, ye voices all, Achieved is the glorious work, and Rejoice greatly*. In the key of A⁷—supposed by Pauer to be full of dreamy expression, and by Edwards to express and melodious tranquil ideas—I played two or three of Chopin's *Etudes*, one of Schubert's, and part of a very brilliant *Galop de Concert*. E⁷ minor is said by Pauer to be the "darkest and most somber key of all." In this key I played Scherwenka's *First Polish dance*. In short, I played clearly to all present that music of any character—bright, somber, heavy, frivolous, fast, slow or anything else—has been written and can be bought in any of the keys to be found on the piano-forte. One gentleman objected to take either Pauer or Edwards as an authority; he was told to give a distinctive character to any key, and I would immediately play something of an opposite character in that key, but he did not expect it. I played Mendelssohn's *Song of the Harp* (No. 1, Book 5). It will be remembered that Mr. Burgess requested that this particular number should be played in G and in G⁷, that the company should be able to judge of the vast improvement in the piece when played in G⁷; he also added that G⁷ suited *andante espressivo* so much better than G (as written by Mendelssohn). I played this piece in G⁷ and F, instead of in G and G⁷. Most of the company preferred it in F. Why? Because they thought that I played first in G, and knew that the second time was half a tone lower, and consequently imagined that it was in the key of G⁷. One of the Walthamstow friends was then asked to play the same piece in G and G⁷. It was so played, but Pauer explained. When the request was made I left the piano, and a lady came forward and played, as I anticipated, in G. When she had finished, I asked to be allowed to play a few bars of something else that the thread of pitch might be broken. I played, and the lady followed by playing the same

work half a tone lower—viz., G⁷. When finished, I asked for individual opinions as to which was the most suitable key for *andante espressivo*. Of course, opinions varied, but all, except one gentleman (Mr. F. Tyler) had a preference. I then told them that the instrument was a "transposer," and I had so manipulated the instrument that the lady had played twice in G⁷. No one except Mr. Tyler—who has "pitch" to a very strong degree—knew it. Another instance of the failure of the "color" theory was this: Mr. Burgess was playing a piece in E⁷ major, when a gentleman (who said that he had no idea whatever of pitch, but that color would tell him any key) said: "Mr. Burgess, such a composition as that should be played in a key with fewer sharps than the key in which you are playing; there are far too many sharps now." So, instead of this key, which occurred during our meeting; but the sequel is now to come. I said: "Gentlemen, you have failed in every sense of the word to prove your theory: 'color' not only fails to tell you which key is being played in, but one cannot even tell a sharp key from a flat key." The Walthamstow friends took exception to this, and replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said: "Strike C, then play, and we can tell you the effect of the key." Now, sir, I ask: What do colorists think of this? Strike G, then play in a somber key and tell him any key. To add to the importance of this, after I had shown that the piano was a transposing one, the lady said to me: "I thought something was queer. When I started playing in G⁷ I thought well, this is the funniest piano I have ever played on; it will not sound in six flats at all; whatever can be the matter with it?" I informed the lady she was locking the stable door after the horse had gone; she knew something was wrong after being told, but she had put the difference on the other side, for she had played twice in six flats, not twice in G. Had she said the piano would not sound in G, she would have been helping the "colorists." Mr. Burgess asked me if I would meet some more people to discuss this matter. I say publicly that nothing would give me greater pleasure. Least I should be said that a "transposer" is not fair, I promise to have the assistance of an ordinary grand piano only, and suggest that the meeting should be properly advertised, and should be held in London.

P. S.—Some of our readers may say, "How could he change the piano with a room full of people, and not be seen to do so?" or "How is it they did not know it was a transposer?" The explanation is that Mr. Hays, of Greenwich, has invented a transposer in which nothing extra is seen but an additional pedal and an indicator; and these latter were covered.

SPEAK DISTINCTLY.

A FAULT common to singers, professional and otherwise, is that of imperfect enunciation. One of the greatest trials of life is to be obliged to listen to singers in the choir or concert room, who so completely roll their words as a sweet morsel under their tongues as to make them quite unrecognizable, when sent forth into the open air.

The old chestnut,

"Wasn't he raw and raw."

which bears a marked resemblance to a line of Dakota, is simply a fair representation of the way it is said a certain choir rendered the well-known hymn,

"Welcome, sweet day of rest."

So, at another time and place, the glorious old hymn,

"There is a land of pure delight,"

was so utterly muddled that a certain line of it came to astonished listeners in this form:

"So to the Jews old Canaan staved
And jawed and rolled between,"

suggesting a frame of mind on the part of the landscape quite the opposite of that which good old Dr. Watts intended to portray.

Again, the first line of a hymn, as "given out in meeting," excited the curiosity of our little boy that, on returning home, he asked for an explanation. The line, as he heard it was:

"Mike Rimes a bird and long has been."

Patient ingenuity, and an old hymn book, solved the mystery. The original of the above translation was,

"My crimes a burden long has been."

The great trouble, as before remarked, is imperfect enunciation, partly from want of training, largely from indifference and carelessness. The words are tumbled out of the mouth half-formed, and left to splash about anywhere, sometimes attaching themselves to other words, as in the latter instance, sometimes becoming utterly transformed, as in the former ones.

A little attention to the formation and delivery of the vowels and consonants will remedy this great evil. To be able to speak words distinctly, either in speech or social converse, is something much more to be desired than many of the so-called accomplishments of the day.—*Church's Visitor*.

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THY VOICE.

I saw thy face once more and knew thee not.
Although I once had kissed thy lips and brow.
Years passed so swiftly; well I might I had forgot.
That thou and I once loved; yet now, yet now,
I heard thy voice once more; then all those years
Seemed washed away in mine own willing tears!

Thy voice, dear love! its accents low and sweet,
Its gentle cadences were all the same.
Once more my heart lay bleeding at thy feet.
And once I proffed all that I would not claim.
Once more youth gazed from his long-dimmed eyes,
Once more hope breathed to me her honeyed sighs.

It was across the crowd I heard thy voice,
And straight on once more I was to you again,
I felt mine heart within my breast rejoice,
And lost the sense of disappointment pain.
I knew again that none save thou couldst be
All that thou shouldst have been to me mine and me!

I had forgotten this—until the tones
Of that true voice fell on my listening ear,
'Twas like nothing of long-dried, dead bones,
That once had life, and were to some one dear:
Straightway the fabric of those vanished days
Rose up once more, and shone in evening rays.

I turned and looked; old age sat on thy breast,
Throwing her cumbered veil 'er all thy charms,
'Tis but a veil for how can all thy best
Be dead and lost, since thou lay in mine arms.
If that sweet voice, unchanged, still soft, still low,
Sounds as it used to sound so long ago?

I will believe all lasta: Time's cruel hands
Can not destroy what once has been our own,
That somewhere, aye, perchance in heavenly lands,
We'll have again the happy years we've known;
Ah! blessed faith, I'll learn it from thy voice,
That all unchanged, bids me once more rejoice.

—Will the Year Round.

SWOPE ON FEET.

PERHAPS some of the most beautiful compliments
ever paid to "lovely woman" have been inspired
by her feet. Puerile, such as "I have a pair of
Laura's eyes," and the "lady's faire" whose
dainty pedal extremities have been immortalized
as named Lesion. And why not? The "poetry
of motion" were lost without the graceful feet
of woman to idealize it. (A woman properly shod,
of course, for much depends upon that.) Even
the most love-lorn swain would find it hard task
to rapscallion over the poetical motion of his love
if she were a high-heeled Chinese maiden, and I fancy that the
clumsy sandals worn by the ancient Egyptian ladies were
provocative of few poetic speeches. As for the
theatrical high-heeled shoe, which has failed to come down to us,
but what is prettier than that, from the ballet of the Wed-
ding, or more familiarly quoted:

"Her feet beneath her petticoat,
Like little mice stir in and out,
As if they feared the light;
But oh, she dances such a way,
No sun upon an Easter Day
Is half so fine a sight!"

And where does a gentle and lovable woman, whose sen-
sible qualities have made her an ornament to the world, receive
more delicate homage than Butler gives in Hudibras:

"Where'er you tread your foot shall set
The primrose and the violet."

But these recorded compliments have been the outgrowth
of modern times and it appears as if modern modes of dress-
ing the feet have something to do with calling them forth.
What, in fact, could have rendered our more ingratiating
gait or ridiculous in appearance than the long pointed toe of
Richard II's times? And later on, when in the reign of
Edward IV, the opposite extreme was in vogue, can you
imagine anything more awkward? The beauty of those times
might have written sonnets by the score to their mistress's
eyebrows and painted in glowing colors their charms of form
and complexion, but they could not have done so to their feet,
for they were, by law, forced to wear shoes so very broad as to
motion the better, when they were shod so very broad as to
be more than a foot in width. Even in the days of Queen
Mary when, by law, feet were narrower down to six inches in
breadth it is hard to imagine a belle tripping the "light
fantasy." She might clump or stamp, but *trip*—never.

All of which goes to show how very much better off in the
way of foot wear we are mistreated, centary boots. And
just here let us suggest to those of St. Louis that they are
unusually fortunate in being catered to, as it were, by such a
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quite formed, and no more of it is produced on further addi-
tion of a drop of acid. The liquid is now repeatedly washed
with water every time refreshed after a good stirring, until
the water does not exhibit any more acid reaction on being
tested with blue litmus paper. The precipitate is next brought
upon a cloth filter, and after all the water has run off, the sy-
rupy mass is fit for use. This blackish mass is rubbed with a
very gently diluted with some oil of turpentine, and after
after the iron has been so painted, the paint is burnt by a
gentle heat, and, after cooling, the black surface is rubbed
over with a piece of clean stuff dipped in and moistened
with linseed oil. According to the author, this varnish is
not a simple covering of the surface, but it is chemically com-
bined with the metal, and does not, therefore, wear off or peel
off from iron as other paints and varnishes do.

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TIRED.

I am tired. Heart and feet
Turn from busy mart and street;
I am tired—rest is sweet.

I am tired. I have played
To the sunshine and the shade,
I have seen the flowers fade.

I am tired. I have had
What has made my spirit glad.
What has made my spirit glad.

I am tired. Loss and gain!
Golden sheaves and scattered grain!
Day has not been spent in vain.

I am tired. Eventide
Bids me lay my cares aside,
Bids me to my hopes abide.

I am tired. God is near,
Let me sleep without a fear,
Let me die without a tear.

I am tired. I would rest
As the bird within its nest;
I am tired. Home is best.—Ez.

DR. LOUIS MAAS, the eminent pianist and composer is writing a violin concerto.

M. H. HUGOT, music publisher and Editor of the *Menestrel*, has received the Cross of the Legion of Honor.

THE French normal diapason has just been introduced in the orchestra of the Berlin Philharmonic Society.

HALÉVY's opera, *Noël*, completed and orchestrated by Bizet, is to be produced at La Scala, Milan, during next winter.

At La Scala, of Milan, Halévy's Posthumous opera, "Noël," orchestrated by the late George Bizet, will be brought out in the coming autumn.

At Turin an opera entitled "Il Gondoliers" is to be performed next season, the composer being a lady—viz., the Countess Ida Corbelli.

R. S. POPPEN has returned from his eastern trip well pleased therewith, and has resumed teaching. His rooms are over Kleinschmidt's piano and music store.

THE Paris Opera is about to be illuminated entirely by electric light, 6,126 incandescent lamps replacing the 7,570 gas jets hitherto employed for that purpose.

HECTOR BERLIOZ's opera, "Benvenuto Cellini," is to be performed at the Paris Grand Opera on the occasion of the unveiling of the Berlioz statue in October next.

At Saint Sebastian there are preparations for the great international competition of Spanish and French military and orchestral music, over which Gounod is to preside.

BALFE'S MS. sketch books have been purchased from the composer's widow by the trustees of the British Museum, which already possesses the autograph scores of all his operas.

We had a pleasant call from Mr. Carl Hoffmann, on his return from his eastern trip to Little Rock, Ark., where he is to teach in the seminary. Mr. Hoffmann will surely make a success of the music department of the school.

PROFESSOR AUGUST WILHELM is said to contemplate the formation of a string quartet party with himself as leader, and which, after the manner of the late famous Florentine Quartet, will undertake periodical European Concert tours.

H. KORNBERG, the live agent for the Kränich and Bach pianos is about to remove from 108 to 110 Olive Street, directly opposite his present place. This move is necessitated by his increasing business, which demands more capacious quarters than those he now occupies.

MADAME CHRISTINE NILSSON has adopted a rather peculiar style of wall paper for two of the rooms of her suite at Madrid. Her bedchamber is papered with sheets of music from operas in which she has sung, while her dressing room is papered with the hotel bills that she has collected in her tours through the world.

BAD news for *prime donne*? A vocal phenomenon, Signor Vincenzo Benedetti, the possessor of a natural mezzo-soprano voice said to be of singular beauty and power, is shortly to make his debut on the Berlin stage. The singer is some twenty years of age and a pupil of the celebrated Maestro Albin Corradini.

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WILHELM RICHARD ARNOELDER, a Swedish vocalist, "discovered" some time since by M. Maurice Strakosky, the well-known interpreter, is expected ere long to make her debut in the French capital. Frau Lier's said to have predicted a brilliant career for this young artist.

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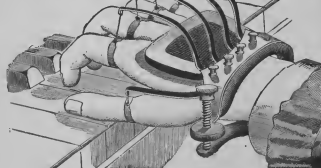
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VICTORIENS JONCHERS' opera, "Le Chevalier Jean," is to be performed next season at Breslau, Sonderhausen, Metz, Prague and Lillo. We have already recorded the highly successful performance of the work both at the Cologne, Stadt-Theater and at the Berlin Opera.

HERN XAVIER SCHWARZENAU, the well-known pianist and composer residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, the first of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz and Wagner will be produced.

The editor had the pleasure of meeting Mr. Truxell, Seattle's genial music dealer, at Seattle, and he is a well-known and successful member of the business outside in music, and furthermore, was most enthusiastic over the success of his new patent bustle, which is now being ordered by thousands. The works have had to be enlarged.

The Paris Académie des Beaux-Arts has awarded this year's Grand Prix de Rome to M. Augustin Savard, pupil of M. Massenet; prize of the Académie des Beaux-Arts awarded by MM. Kaiser and Godeau, the former likewise a pupil of M. Massenet. It is said, however, that the competition was a less satisfactory one than usual.

According to the *Gazette*, the marriage of Madame Christine Nilsson, which has just taken place in Paris, was of a quiet and unostentatious character, only a few friends of the prima donna, who had come expressly from London for the purpose, having been present. The bride and bridegroom left Paris for Spain almost immediately after the wedding.

We regret to chronicle the death, at the good old age of 71, of the good old man and piano maker, C. Korthmann, of Buffalo. His factory in Buffalo was first opened some thirty years ago and was enlarged from time to time, until it became one of the largest and best appointed in the country. He made an honest piano and sold it at an honest price. The business, which of late years has been quite large, will now, we understand, be conducted by his son, Mr. C. Korthmann, "a chip of the old block." I.e., a straightforward, judicious and energetic business man, who has for years had practical experience with and under his father's tutelage.

It is stated in French journals that Verdi's new opera, "Otello," will be brought out at the Opera Comique, and not at the Grand Opera, as had been surmised, and that the Maestro will conduct the performance himself. He has recorded for some years past the various and conflicting rumors concerning the new work (alternately called "Iago" and "Otello"), and take some credit to ourselves for not having as yet abandoned all hope of the future performance somewhere, or, indeed, of the actual existence of so interesting a novelty.

An Italian journal has made the discovery that the number thirteen has played a conspicuous part in the career of Richard Wagner. The great composer of the opera commenced his thirteenth years after his second marriage, on February 11, 1851, on March 13th, his Tannhäuser was produced in Paris; and finally, the number of letters constituting his christian name was thirteen. After this it is not surprising that his royal friend and protector of Bavaria should have died on the thirteenth of the month of June last, it is astonishing to what extent the curious in these matters will carry their unpropitious superstitions.

Work in the various mechanical and scenic departments of the American Opera Company has now been resumed. The company has been much strengthened in all its branches, looking to the complete production of the heavy works to be included in the repertoire. There will be twelve more roles in the chorus than last season, and the ballet will be increased by the addition of three skilled dancers, including four primaeres. Upward of \$100,000 will be expended in new music on scene. Numerically the company will contain about fifty more people than last season. Among the list of leading artists many changes have been made. Three new American tenors have been engaged.

ANCIENT SAGES are continually being proved by modern instances, and the familiar adage that it never rains but it pours "is as true to-day as at the remotest antiquity period when it was first invented. At present it pours both composers of operas. No sooner has Miss de Valer produced *Florian* than a lady in Italy, also called *de Valer*—another marvelous coincidence—follows her example in Italy. The Countess Ida Fornasari Correr (so correct in her style and title) is the composer of an opera, *Il condottiero*, which, according to *Il Filodrammatico* of Padua, is simply a masterpiece. To account for this exhibition it should, however, be added that the countess resides at Padua, where her playing upon the harp and the piano forms, according to our contemporary, the delight "dei salons dell'high-life."—*London Musical World*.

SQUIRE SAYLES, says the *Leader*, was a very dignified and gentlemanly old justice of the Peace in a small law-office at South Adams Court. He was very fond of the violin, and, although not a player himself, kept a very good violin; and every village or hotel guest that could play was invited into his office, where the squire would sit in his large rocking chair, and listen to "yo old tunes" and rock himself with complacency.

A commercial drummer (who had repeatedly played to him) on one of his visits, put up the job of giving the squire old music he would, as he expressed it. He accordingly secured the assistance of two other amateur violinists. Early in the evening, number one came to the door, and was invited directly to the squire's office, and played till eleven o'clock. Number two strolled in, and the squire soon asked him to play. As soon as he was well warmed to his work, number one quietly retired. Number two's part of the programme lasted till two o'clock A. M. The drummer then made his appearance, expressed some surprise at hearing music at the office on his return to the hotel at this late hour, but was warmly welcomed by the squire, and asked to play, as he was the best of the three. Number two soon took his departure; and the drummer plied the bow, like the man in the tree playing to the waves, without cessation, till toward midnight. "I declare," says he, "this morning; and, as I take an early train, I must get a little sleep."

Oh, don't be in a hurry," says the squire, in a tremulous and imploring voice; give us just one more before you go; there is old *Speed the Plough*, that is a good old tune. The squire got *"Speed the Plough,"* but was sure not to play it. The drummer concluded that the good old squire couldn't get too much music.

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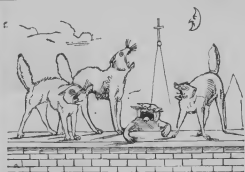
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"'Twas at the Concord sages' school,
We met one summer's day;
I guessed—and used no logic rule—
I guessed what she would say.
"Tis very warm"—this with a sigh—
"The sun that shines from thence,"
She said, and pointed to the sky,
Is rolling toward the West-End."

I told her that it must be so.
At least it seemed so there;
For there was much I did not know
Of the Whattness of the Where.
About the only thing I knew
When she was standing near,
Was that the sky was much more blue
In the Vorwies of the Here.

She smiled, and said perhaps 'twas well,
Those pretty themes to touch;
And asked me if the rule I'd tell
Of the Smallness of the Much.
I told her that I did not know
That rule, but then I knew
A rule that, just as well would go—
The Oneness of the Two.

She blushed and looked down on the ground,
And said: "I can't be so;
And then the whole earth turned around,
For my heart was full of woe,
"Upon the Coesness of my End,"
I said, "I now shall go."
She murmured: "Shall you comprehend
The Yousness of my No?"

—W. J. HENDERSON, in Puck.

"Gimme a glass of something strong," exclaimed an old cobbler, as a Penn sven sat down at his table.
"How will aqua fortis suit you?" asked the bar-keeper.
"Well, if you haven't any aqua fides I'll try the forties."

"I've throw me half a dozen of the biggest of those trout," said a citizen to the fish dealer.
"I throw them?" queried the dealer.
"Yes, and then I'll go home and tell my wife that I caught 'em. I may be a poor fisherman, but I'm no liar."

BROOKER—"Will you please give me a dime, sir? I'm deaf and dumb."
"Gentleman—"Deaf and dumb?"
"Boggar—"I mean I'm blind. It's my twin brother who is deaf and dumb, sir. We look so much alike that I get mixed up myself sometimes."

A wax went into a music shop recently, and somewhat hurriedly said to the man behind the counter: "V you a libretto of 'Mikado'?" The shopkeeper looked at him blankly.

"Beg pardon?" he said, finally, with an interrogative inflection. "Mikado" libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head, and with a smile, "No speak Italian," he said.

"A Boston auctioneer's play of expression is singularly misleading," says the Beacon. "An old lady from Roxbury dropped into an auction parlor on Broadway street the other day, just as the auctioneer was posing on a high stool with an old china vase in one hand, on which he threw the most endearing glances, evidently recalling under reminiscences, the foreign tongue, or something of that kind, as not one word of his discourse was understood by those present. Then he draped himself in a small rug and burst into a stream of brilliant rhetoric in the Panto language; next he seized a brass tray over which he became so eloquent that those on the back seat were awakened by a sharp electric shock. Finally he clapped the climax by holding aloft a small marble vase and shouting his first intelligible words, 'Twelve-ten who bids?' As the crowd dispersed the old lady remarked with tears in her eyes, 'That's the most touching sobriety I ever heard. I'm glad I came; I can always say now that I've been to a Symphony concert with the best of 'em, and I ain't ashamed to say I cried, either. How he did act it out!'"

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Paper Pattern Store.
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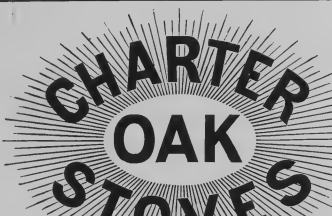
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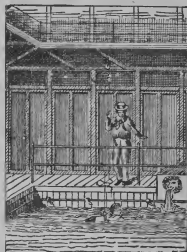
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